

Notes on British Surrealism at Southampton City Art Gallery

Peter Jones

Abstract

This article examines British surrealism at Southampton City Art Gallery where a judicious acquisition policy and a number of bequests have enabled the development of an extensive collection of surrealist art. The collection includes works by such figures as Eileen Agar, Ithell Colquhoun and Roland Penrose. The aim is to give an overview of the surrealist holdings in the context of the Gallery's history and acquisitions policy, and to highlight some of the key works in the collection.



Figure 1: Photographer unknown, *Main Hall, Southampton City Art Gallery*, 1939, black and white photograph, original size unknown. Photograph: Southampton City Art Gallery © By courtesy of Southampton City Art Gallery.

Although there has been a recent proliferation of research within the field of surrealist studies, the majority of critical attention and curating has tended to remain focused on continental, and particularly Parisian, surrealism.¹ As a result British surrealism, while periodically entering the limelight, has often been marginalised and undervalued, being seen as an apolitical and provincial offshoot of the 'official' movement.² However, many of Britain's public art galleries have been steadfast patrons of indigenous surrealism. In particular the often-overlooked regional galleries have an important role to play in redressing this account as they hold many works by major artists and less well-known figures that merit serious



attention. As such regional collections are a crucial part of the reception, development and historiography of British surrealism and constitute a significant research resource.

The origins of Southampton City Art Gallery and its acquisition policy

Southampton City Art Gallery opened just before the outbreak of WWII [fig.1]. Its origins lay in a 1911 bequest from a local councillor, Robert Chipperfield, for the building of an art school, gallery and the establishment of a charitable trust for the purchase of art. The Chipperfield bequest was instrumental in forming a definite acquisitions policy in that it stipulated that the Gallery should consult the Director of the National Gallery on purchases (later this commitment was passed to the Tate Gallery). Kenneth Clark, one of the first directors to take on this advisory role, formulated the Gallery's acquisitions policy in 1936. Local councillors reported with pride that: 'The Director showed every readiness to assist us and said that if our collection were wisely made we could have the best provincial Gallery in the country.'³ The policy focused on Old Masters, nineteenth-century art and, somewhat unusually for the time, modern painting – in particular twentieth-century British art. A second bequest in 1925 from F. W. Smith, another councillor, augmented the Gallery's funds. He also stipulated, in a proviso similar to Chipperfield's, that it be administered by experienced and perceptive persons. Smith set the tone: 'I hope "freaks" will not be purchased, but this does not mean that "new ideas" must be avoided.'⁴ This combination of bequests and expert advice made for an effective acquisitions policy characterised by an informed catholicity. In a 1959 review of regional collections Quentin Bell noted that at Southampton, 'the purchase of works of art has been managed with intelligence and discretion. Where other towns rely upon the hesitant compromises of a Committee, Southampton has a Collection which has been formed by a coherent policy.'⁵

During the 1950s and 1960s, relatively stable art market prices allowed the Gallery to concentrate on filling in the gaps in the pre-modern holdings, with the acquisition of many fine examples of early Renaissance, seventeenth-century Dutch painting and eighteenth-century English portraiture and landscape. However, by the 1970s rising prices and inflation meant that many Old Masters and works by established modern artists were suddenly out of financial reach. In response, the acquisitions policy underwent a major change in 1976 to focus on more affordable contemporary British art by rising stars. Dr David Brown (1925-2002), the Tate's advisor to Southampton at the time, recalled: 'I said the only thing to do, in my view, was to buy what was happening now. It's a high-risk enterprise ... that's all one can do.'⁶ Yet, despite this shift, surrealist works have continued to be purchased on a regular basis.

This consistency of purchasing policy is in accordance with the Gallery's policy of enhancing the existing strengths of the collection and also results from the legacy of Brown. Brown, a local man by birth, was Tate advisor to the gallery and initially trained as a veterinary scientist. However the *bon vivant* Brown developed a strong affection for the Southampton City Art Gallery and was introduced to modern art collecting in the 1958 by Maurice Palmer, the Gallery's second curator.⁷ After studying art history at the University of East Anglia and a stint as a research assistant at Edinburgh's Museum of Modern Art, Brown



became the Tate's Assistant Keeper of Modern Art in 1974. From 1976 he served as the Tate's representative on the Smith Bequest Selection Committee and was subsequently invited to advise Southampton on modern acquisitions until his retirement in 1985, in which role he was an influential figure at the Gallery, overseeing purchases, bequeathing a generous fund for new acquisitions of post-1900 art and donating his own large collection of modern British art to the Gallery in 2002.

Although he had no surrealist work in his own collection, Brown was interested in the movement and advised Southampton on the purchase of many surrealist works. He was also a close friend of 'the Marmalade Queen' as he called Gabrielle Keiller (1908-95), of the famous Dundee preserve makers, who was one of the foremost private collectors of surrealist art in the country. Tim Craven, Southampton's current curator, acknowledges Brown's directional contribution: 'David started our surrealist collection, buying the Penroses, Agar, Colquhoun etc. when he was our advisor and I have used his bequest fund to build further – he was the inspiration.'⁸ Indeed, in the last five years the Gallery has bought a second Agar, works by John Banting, Desmond Morris and the psychological investigators Grace Pailthorpe and Reuben Mednikoff.



Figure 2: Edith Rimmington, *Prophylactic Sea-Mouth*, 1949, crayon on paper, 63.6 x 77.5cm. Photograph: Southampton City Art Gallery. © Courtesy Southampton City Art Gallery.

One should also note the Gallery's long-term relationship with the Mayor Gallery. The importance of this London institution to British surrealism needs to be emphasised. During the 1930s the gallery played



a pivotal role in the development of the movement with its groundbreaking exhibitions of avant-garde art. It 'has to be given full credit for first bringing surrealism to public notice with the two Miró and Ernst exhibitions in 1933,' which galvanised British artists.⁹ The gallery remains the capital's foremost private gallery for British surrealism. The current co-director of the Mayor Gallery, Andrew Murray, a long term friend of Brown, has over the years, been instrumental in helping Southampton build up its collection of surrealist art. The most recent example of this is the rare large crayon drawing *Prophylactic Sea-Mouth* (1947) by Edith Rimmington which was purchased from the Mayor Gallery in 2006 [fig.2] with Murray's assistance. This somewhat disturbing work, once owned by George Melly, presents an isolated gangliar form that is both animal and vegetable. Set out on a white ground, it recalls scientific and taxonomic drawings of specimens; in this case some primordial creature dredged up from the ocean floor or rather the unconscious.

Since its inception Southampton Gallery has been associated with British surrealism.¹⁰ In a courageous move the somewhat eclectic inaugural exhibition in the spring of 1939 featured two 'magic realism' botanical paintings by Colquhoun. Furthermore, in the exhibition catalogue, G. L. Conran, Southampton's first curator, made explicit reference to surrealism and, perhaps with the intention of pre-empting any criticism, stated: 'They will not meet with universal approval, but the collection of this exhibition was made in the belief that it is only knowledge and familiarity, even with styles of painting that are not liked, which can give a real discrimination in the arts.'¹¹ The boldness of this strategy for a public art collection may be contextualised by Norbert Lynton's observation that: 'In the days of 1930s nostalgia we need to remind ourselves how resolutely the British public at all levels resisted every hint of radicalism.'¹²

Key works in the collection

The Gallery holds around thirty works by artists associated with British surrealism. The collection features a range of styles and concerns from biomorphic abstraction to assemblage, from super-realism to automatism. Although the bulk of the holdings are made up of works from the 'Golden Age' of British surrealism; the 1930s, the post-war era is also represented with works by Desmond Morris, Julian Trevelyan and the quasi-surrealist Tristram Hillier.

The works by Hillier, two intriguing landscapes entitled *Chapel of the Misericordia, Viseu, Portugal* (1947) and *Portuguese Farmhouse* (1960), were part of the Jeffress collection bequest of 1963.¹³ Both depict strangely depopulated landscapes with an eerie or ominous quality about them. As in many surrealist works there is a suggestion of a narrative or *mise-en-scène*, particularly in the latter with its abandoned garden rake and pitcher, which evokes absence/presence and a sense of expectation or foreboding.



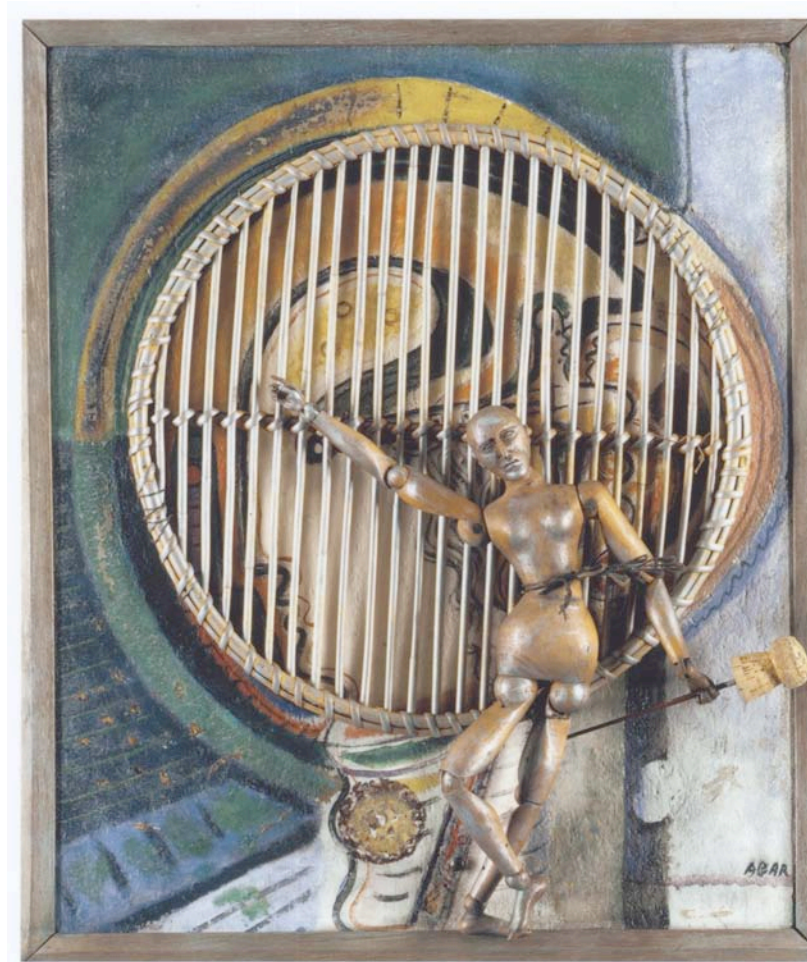


Figure 3: Eileen Agar, *The Object Lesson*, 1940. Mixed media, 60 x 69.5 x 13 cm, Southampton City Art Gallery. Photograph: Southampton City Art Gallery © The Estate of Eileen Agar.

Critiques of vision

In 1977, the Gallery, in a prescient move, brought a quartet of important surrealist works just before price hikes in the wake of the hugely influential *Dada and Surrealism Reviewed* exhibition at London's Hayward Gallery in 1978. They comprised of an assemblage by Agar and three oil paintings, two by Penrose, and one by Colquhoun – all bought on the advice of Brown. These works, all to varying degrees, problematise the viewer's gaze and the relation between seeing and comprehension. Indeed, as Michel Remy has noted, a salient feature of British surrealism was its anti-ocularism, with artists engaging in a critique of the sovereignty of vision and the supposed certitude of perception.¹⁴

Agar's *The Object Lesson* (1940) consists of an artist's lay figure holding paintbrush and a champagne cork, set in front of a cane-work platter [fig. 3]. These are superimposed over a framed, earlier semi-abstract image of a head in profile, possibly derived from a very similar figure in her polychromatic and structurally complex *Muse of Construction* (1939) which was at one time on loan to Southampton from



a private collection. The incorporation of earlier work and the three-dimensional layering of objects adds layers of meaning and a temporal quality to the assemblage. Moreover, the lay figure and cane-work platter appear to guard or screen the work restricting the view of the painted base image. Thus *The Object Lesson* hinders the inquiring and habitually totalising gaze, and perhaps suggests that creativity is ultimately an obscure and private phenomenon.

One of the Penrose paintings *Conquest of the Air* (1938) shows a fierce and vigilant looking owl caged within a human head [fig. 4]. The head is masked or blindfolded and averts its blank gaze from the viewer. A blindfold is a traditional symbol of moral or spiritual blindness. The work can be read as a political comment on ignoring the dangers of fascism and the sense of an uncertain future. Although it may also suggest the inadequacy of vision and allude to the human propensity to bridle the imagination and potentially pernicious drives with the bird of prey standing for the peremptory superego. As Slavoj Žižek notes 'in the imagery of our culture ... birds function as the embodiment of a cruel and obscene superegoic agency.'¹⁵



Figure 4: Roland Penrose, *Conquest of the Air*, 1938. Oil on canvas, 112.5 x 81 x 75cm. Southampton City Art Gallery. Photograph: Southampton City Art Gallery © Roland Penrose Estate, England 2007. All rights reserved. www.rolandpenrose.co.uk. Reproduced with the permission of The Penrose Collection.

In *Good Shooting* (1939), Southampton's other work by Penrose, the artist employs a familiar surrealist trope; that of the female body [fig. 5]. Although this subject matter was ubiquitous in European surrealism, Penrose is one of the few British surrealists to explicitly depict and disjoin the female form, which in this case is directly inspired by the American photographer Lee Miller who Penrose had met in 1937 and later married.¹⁶ In his work the female body is often truncated or decapitated raising issues of castration anxiety and sadism. In *Good Shooting* a headless and truncated female nude with an armour



plate skirt is set against a brick wall used by a firing squad. Her raised arms frame a tranquil landscape. This other reality, or dream-image, disrupts the illusion of a coherent pictorial space, undermining the integrity of the image and gaze. It also suggests displacement and the surrealist notion of analogies between the unconscious, woman and the natural world. *Good Shooting* can additionally be seen as an unorthodox portrait where the canvas acts as a screen for the projection and location of desire and fantasy. Moreover, with its veristic style and subject matter, there are clear echoes of Magritte, especially within the suggestion of affinities between the body and face.



Figure 5: Roland Penrose, *Good Shooting*, 1939. Oil on canvas, 89.4 x 115.1 x 5.6 cm. Southampton City Art Gallery. Photograph: Southampton City Art Gallery © Roland Penrose Estate, England 2007. All rights reserved. www.rolandpenrose.co.uk. Reproduced with the permission of The Penrose Collection.

The Colquhoun work within this quartet, *Rivières Tièdes* (1939), is from a series of seven entitled *Méditerranée* [fig. 6]. It was first shown at her 1939 solo show at the Mayor Gallery and features an austere, almost prison-like church with four coloured rivulets seeping out from its firmly closed doors, hinting at events or dark secrets within, which cannot be discerned by the viewer. The title alludes to the line 'but your hair is a warm river' from the poem *Tristesse d'été* by Symbolist Stéphane Mallarmé, a surrealist favourite. Yet the painting invites a number of interpretations. Remy regards *Rivières Tièdes* as one of the artist's key works of the pre-war period, being 'marked with a radical unsettling of concrete reality,'¹⁷ while Colquhoun stated in 1981 that the picture could 'deal with erotic themes.'¹⁸ Drawing on psychoanalytic readings, it can be seen to manifest psychic conflict; the repression and eruption of unconscious thoughts and desires represented by the tightly sealed church and escaping streams. These could also relate to the four bodily



humours once thought to determine emotional and physical disposition. This is certainly in line with Colquhoun's interest in archaic and esoteric beliefs. Yet considering the Iberian-looking church and the picture's date, it has generally been read as a comment on political oppression and the unholy union between the Catholic Church and Falangists.¹⁹

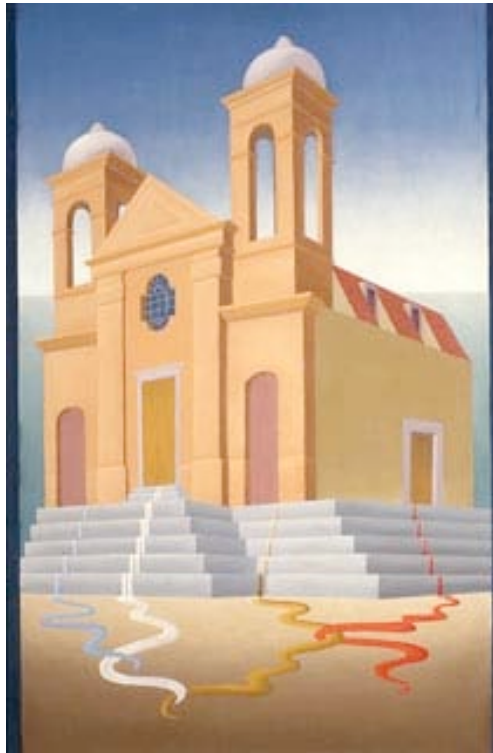


Figure 6: Ithell Colquhoun, *Rivières Tièdes (Méditerranée)*, 1939. Oil on wood, 76.2 x 106.6 x 6.5 cm. Southampton City Art Gallery. Photograph: Southampton City Art Gallery © by courtesy of the National Trust.

The problems of landscape and abstraction

One of the most important aspects of British surrealism was its complex relationship to the English landscape tradition. Although this has been interpreted as both an extension of that tradition, part of the movement's 'romantic impulse',²⁰ or a radical de-stabilisation of it, this is, to all extents and purposes, a moot point. For Paul C. Ray, this concern with landscape was a hangover from Romanticism and an inversion (and travesty) of basic surrealist principles: 'For the surrealist, it is the mind that projects itself on the external world and reinterprets it, not the external world, fantastic though it be, that inspires the mind.'²¹ Similarly problematic was the related issue of abstraction vis-à-vis surrealism, which also opened up fissures within the British avant-garde of the 1930s. Yet these issues are best understood as cases of negotiation and adaptation rather than polarisation. Paul Nash felt that both practices could revitalise British art: 'The one offers the all-importance exercise of the structural purpose so deplorably neglected in



our history, the other the release of our imaginative powers so often discouraged or perverted.²² Three arresting landscapes by Nash, John Selby Bigge and John Tunnard at Southampton illustrate these vexing issues and a range of responses.

Nash subtly unhinged the traditional certainties of the English landscape by investing it with a sense of animism and otherness. These qualities are found in *The Archer* which was acquired by Southampton in 1952. The curious dating of the work as '1930-37-42' is representative of Nash's habit of re-considering earlier work. The painting was started at Iden in Sussex but acquired its final form at Nash's studio in Oxford. *The Archer* is typical of his best work with idiosyncratic and evocative imagery combining metaphorical objects composed of semi-abstract forms, frequently derived from found objects. Nash spoke of his interest in 'the significance of the so-called inanimate object' and the necessity of 'drama'²³ in a picture and it is clear that these concerns inform *The Archer*. The painting presents an encounter between an upright ovoid form with a phallic-like protrusion; 'the Archer', which Nash described as a masculine 'object-personage' and a target-like object.²⁴ The objects and their arrangement have strong sexual connotations. Furthermore, a sense of tension is compounded by strange, elongated shadows reminiscent of the work of Giorgio de Chirico. These include one of a fleeting female figure which possibly signifies maternal loss and 'both creativity and death.'²⁵ Works such as *The Archer* have been read as 'a refusal to choose between abstraction and surrealism.'²⁶

A more overt disruption of landscape and reality is found in the relatively little-known work of John Selby Bigge. Although he was never a card-carrying surrealist, Bigge produced some works that may be described as highly surreal. Moreover, he was part of the Mayor Gallery stable and showed at the 1936 *International Surrealism Exhibition*.²⁷ During the 1930s – aside from an excursion into abstraction due to his involvement with Unit One – Bigge worked in heightened figurative style, similar to that of his friend and supporter Edward Wadsworth. Both men had an interest in machine forms and the uncanny interplay of the inorganic and organic. The gallery acquired Bigge's work *Composition* (1930) in 2005, thanks to the Brown bequest fund [fig. 7]. *Composition* features a seascape dominated by a bizarre towering structure rather like a cut-away section of ship's hull, set against billowing clouds and a disconcerting staggered horizon. This sublime machine appears to be moving by its own volition as its skeletal rudder suggests it could never be steered thus investing it with a sense of vitality and its own intelligence and invoking the Freudian uncanny through its confusion between the animate and the inanimate.²⁸ This absurd hybrid suggests a parody of the Modernist cult of the machine; Bigge's wayward vessel mocks the ideal of the rationally-designed machine at the service of humankind.

In contrast, John Tunnard's, *Composition Plein Air Abstraction* (1944) combines both abstraction and surrealism in successful synthesis. In this work purchased from the Mayor Gallery in 1953, celestial structures of lines and translucent planes float and overlap recalling the ethereal constructions of Naum Gabo. Herbert Read noted of Tunnard's work: 'The final effect is that of a dream-landscape.'²⁹ Yet for all its otherworldliness *Composition Plein Air Abstraction* references incongruous wartime constructions; radar



installations, telegraph wires and coastal defences. This choice of subject matter may be derived from Tunnard's experiences as a coastguard auxiliary during the war in Cornwall. The landscape is transformed into an amalgam of nature and technology by the artist's vision and the exigencies of war.



Figure 7: John Selby-Bigge, *Composition*, 1930. Oil on board, 93.5 x 68.3 x 3 cm. Southampton City Art Gallery. Photograph: Southampton City Art Gallery © The Estate of John Selby-Bigge.

Conclusion

A coherent and informed acquisitions policy coupled with a number of generous bequests has enabled Southampton to build up a significant collection of surrealist art. It bears witness to a continuing interest in home grown surrealism and is a testament to the peculiarities and richness of the movement. Moreover, regional public galleries like Southampton through acquisitions and exhibitions have been instrumental in constituting, defining and promoting British surrealism. Nevertheless, history and critical opinion have not been kind to the movement. One commentator has concluded: 'Surrealism in Britain may be said to contain a number of small successes within an overall failure.'³⁰ If that is so, some of those successes can, and should, be seen at Southampton City Art Gallery.



The author would like to thank The Roland Penrose estate, Tim Craven, Curator, Clare Mitchell, Acting Exhibitions Manager at Southampton City Art Gallery and Andrew Murray of the Mayor Gallery for their help.

¹ See for instance the work of scholars associated with the American journal *October*, Hal Foster and Rosalind Krauss and also Alyce Mahon, *Surrealism and the Politics of Eros 1938-1968*, London 2005 and the recent exhibition *Undercover Surrealism: Picasso, Miró, Masson and the Vision of Georges Bataille* at London's Hayward Gallery, Summer 2006.

² For example, Charles Harrison is dismissive of British surrealism in his survey *English Art and Modernism 1900-1939*, New Haven 1994.

³ As recorded in the *Southampton Art Gallery Collection Inventory*, Southampton Art Gallery, 1980, 7. The Gallery's current advisor is Ann Gallagher, Head of British Collections, Tate.

⁴ Cited in Elizabeth Goodall, 'One City a Patron,' in *One City a Patron: British Art of the 20th Century from the Collection of Southampton Art Gallery*, Scotland 1985, 5. In addition to the Chipperfield and Smith bequests, the Gallery has benefited from gifts and grants from the National Art Collections Fund, Victoria & Albert Purchase Grant Fund, the Contemporary Art Society and the Gulbenkian Foundation.

⁵ Quentin Bell, 'Forgotten Galleries – VII: Southampton,' *The Listener*, 15 October 1959, LXII, no. 1594, 624.

⁶ *Boom, Boom, Cluster: The David and Liza Brown Bequest*, Southampton 2004, 117. As a result of the change in policy the Gallery has acquired works by important contemporary British artists such as Richard Long, Rachel Whiteread and Douglas Gordon.

⁷ I am indebted to Tim Craven, Curator, Southampton City Art Gallery for this information.

⁸ Tim Craven, e-mail interview with author 23rd June 2006.

⁹ Michel Remy, 'British Surrealism in the Picture,' in *British Surrealism - Fifty Years On*, London 1986, 20.

¹⁰ The collection is not confined to British surrealism, but also includes graphic work by Max Ernst and paintings by Belgian surrealist Paul Delvaux, in particular his *A Siren in Full Moonlight* (1940) and *Annunciation* (1949). Also of note is an extraordinary Aubusson tapestry *Ferme Ton Armoire* by the designer and painter Jean Lurçat who was strongly influenced by surrealism. Details of the Gallery's holdings can be found on its online searchable database <<http://www.southampton.gov.uk/leisure/arts/art-gallery>>. Information on Southampton's surrealist art can also be obtained from the AHRB Research Centre for Studies of Surrealism and its Legacies UK, Surrealism Works Database <<http://www.surrealismcentre.ac.uk/database/home.htm>>.

¹¹ *Exhibition of Painting April–May 1939*, Southampton Art Gallery 1939, 5.

¹² Norbert Lynton, 'Introduction,' in *Roland Penrose*, London 1980, 19.

¹³ The flamboyant anglicised American collector and dealer Arthur Jeffress (1905-61) left a diverse collection to Southampton that included work by Paul Delvaux, Graham Sutherland and Lucian Freud. See *The Arthur Jeffress Bequest*, Southampton 1963 and Kevin Embling-Evans, *Arthur Tilden Jeffress: His Life and Work*, BA (Hons) Fine Art Valuation Studies Dissertation, Southampton Institute 2003.



¹⁴ Michel Remy, 'Surrealism's Vertiginous Descent on Britain,' in *Angels of Anarchy and Machines for Making Clouds: Surrealism in Britain in the Thirties*, Leeds 1986, 43-46.

¹⁵ Slavoj Žižek, *Looking Awry: An Introduction to Jacques Lacan through Popular Culture*, Cambridge, Massachusetts 1995, 18.

¹⁶ Antony Penrose, *Roland Penrose: The Friendly Surrealist*, London 2001, 95-96. Aside from Magritte, it has been suggested that the figure was based on a ship's figurehead purchased by Penrose in Cornwall in 1937. Yet in a 1979 interview Penrose claimed that *Good Shooting* was influenced by 'Ernst's *La Femme 100 têtes*.' See 'Telephone Conversion notes between Sir Roland Penrose and Fred Tear, Research Assistant, Southampton Art Gallery, 11 July 1979,' *Roland Penrose History File*, Southampton City Art Gallery, unpaginated. Another possible source is the photograph *Lee Miller (Torso)* (circa 1931) by Man Ray.

¹⁷ Michel Remy, *Surrealism in Britain*, Ashgate, Aldershot 1999, 204.

¹⁸ Ithel Colquhoun, 'Women in Art,' *Oxford Art Journal*, 4, 1, 1981, 65

¹⁹ Richard Shillitoe, 'Ithel Colquhoun: Magician born of nature 1906-1988 - Rivières Tièdes.' <<http://www.ithelcolquhoun.co.uk/8301/>>[accessed 13.03.06].

²⁰ Hugh Sykes Davies, 'Surrealism at its Time and Place,' in Herbert Read, ed. *Surrealism*, London (1936) 1971, 168.

²¹ Paul C. Ray, *The Surrealist Movement in England*, Ithaca 1971, 200.

²² Paul Nash, 'Unit One,' in *Unit One: Spirit of the 30's*, London 1984, 43.

²³ John Rothenstein, *Paul Nash 1889-1946*, London 1961, 4.

²⁴ Anthony Bertram, *Paul Nash: The Portrait of an Artist*, London 1995, 168. Bertram reads *The Archer* as a reference to Apollo: the bow and arrow being attributes of the Greek God. See also Nash's *The Archer* assemblage from 1936 and the companion painting *The Archer Overthrown* (1931-38).

²⁵ James King, *Interior Landscapes: A Life of Paul Nash*, London 1987, 146.

²⁶ Emma Barker, "'British" Abstraction: Nicholson, Hepworth and Moore in the 1930s,' in Steve Edwards and Paul Wood, eds, *Art of the Avant-Gardes*, New Haven and London 2004, 300.

²⁷ One of the few texts on Bigge is Christopher Collier, 'John Bigge' in *Unit 1*, Portsmouth 1978, 12-13.

²⁸ Sigmund Freud, 'The Uncanny', [1919] in *The Standard Edition of the Complete Psychological Works of Sigmund Freud. Volume XVII (1917-1919)*, trans. James Strachey, London 1986.

²⁹ Herbert Read, 'The World of John Tunnard,' in *John Tunnard 1900-1971*, Arts Council, London 1977, 54.

³⁰ Ian Walker, 'Contrariwise', in *Contrariwise: Surrealism in Britain 1930-1986*, Swansea 1986, 9.

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